

THE ARTIST AS ANTHROPOLOGIST

*A project submitted in fulfilment of the
requirements for the degree of Masters
of Arts - Fine Art*

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Declaration

I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the project is the result of work which has been carried out since the official commencement date of the approved research program; any editorial work, paid or unpaid, carried out by a third party is acknowledged; and, ethics procedures and guidelines have been followed.

Katherine Maree Robertson

29 February 2012

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Figure 1. Kate Robertson, section view of *Slow, dust*, 2011, pigment print, 48 x 60cm

DUST LANDSCAPES

Dust landscapes is a series of photographs that record collected dust from the alternative healing and spiritual community of ConFest.

During the festivities participants wander the site, unsettling the dry land and creating clouds of dust that linger above the ground. The wind stirs the dust particles across the ConFest site, clinging onto festival goers as they immerse themselves into festival rituals and activities. After a mud bath, participants will roll in dust particles, while in the Market area the dust is struck up in the air by group dancing and celebrations.

These dust particles become important artifacts from the ConFest celestial experience. The documented dust particles reveal a new landscape, which seeks to evoke a spiritual collective consciousness and its intangible disorientating, surrendering, transformative and re-integrating qualities.

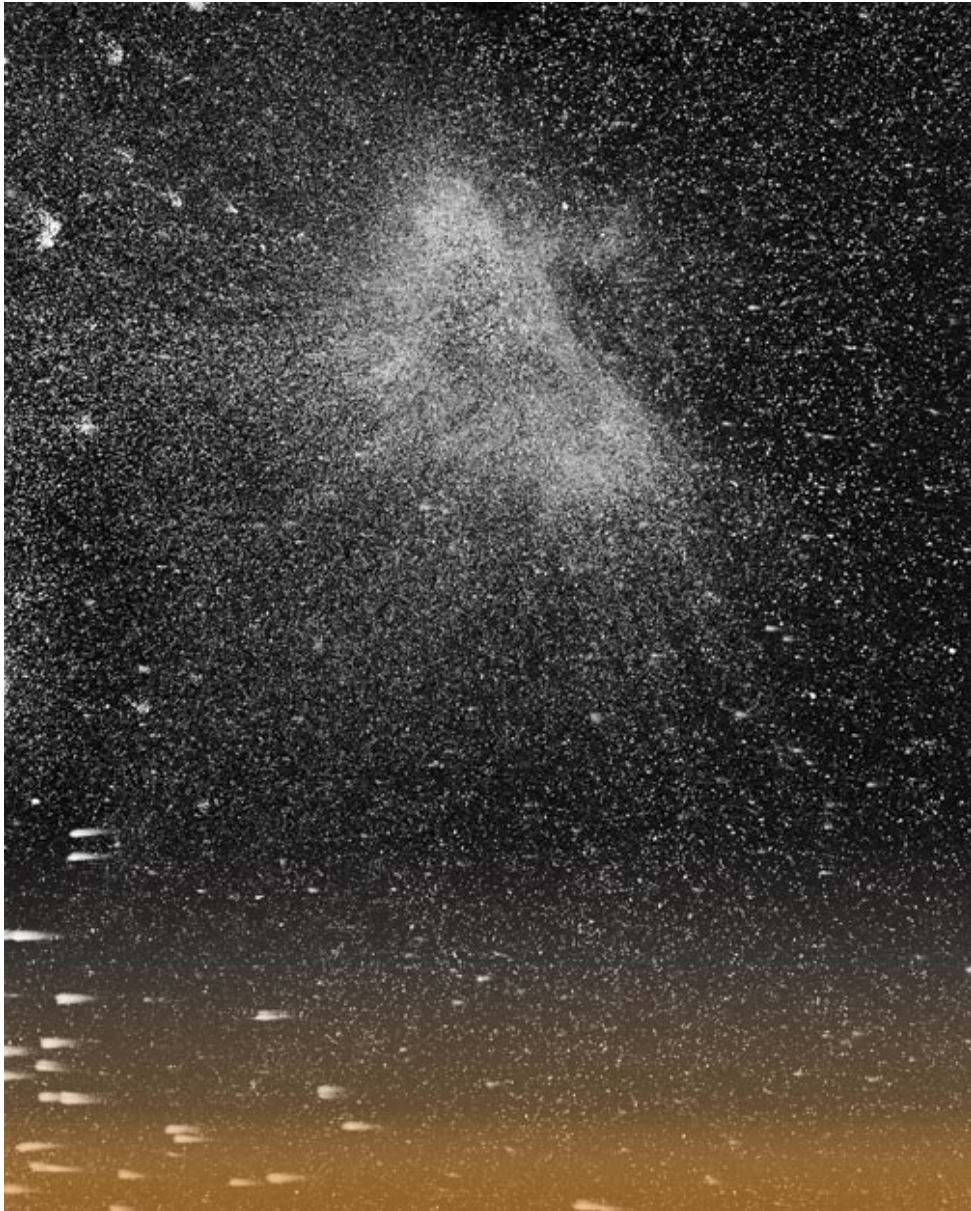


Figure 2. Kate Robertson, *Dust landscape #3*, 2012, pigment print. 120 x 96cm

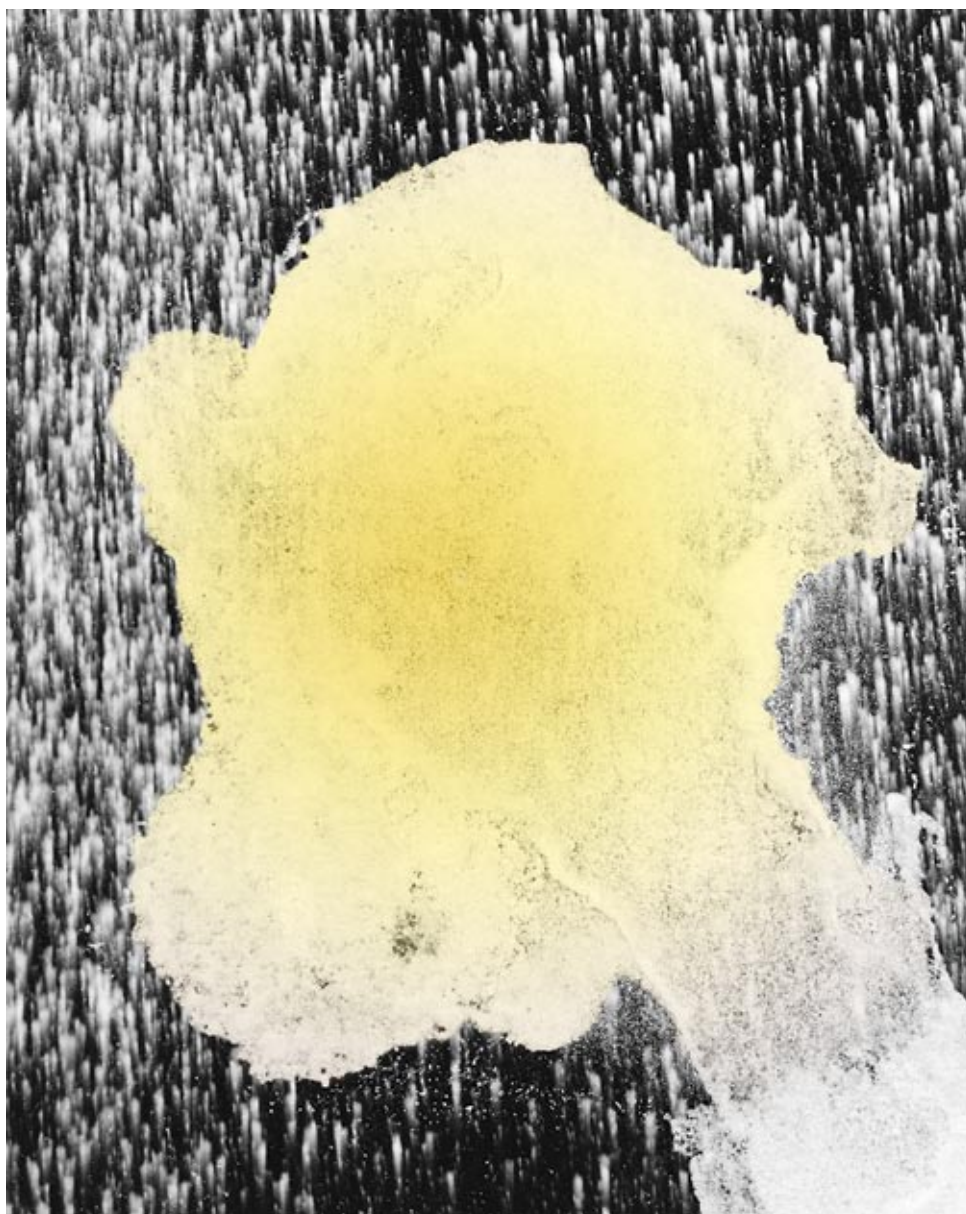


Figure 3. Kate Robertson, *Dust landscape #4*, 2012, pigment print, 120 x 96cm

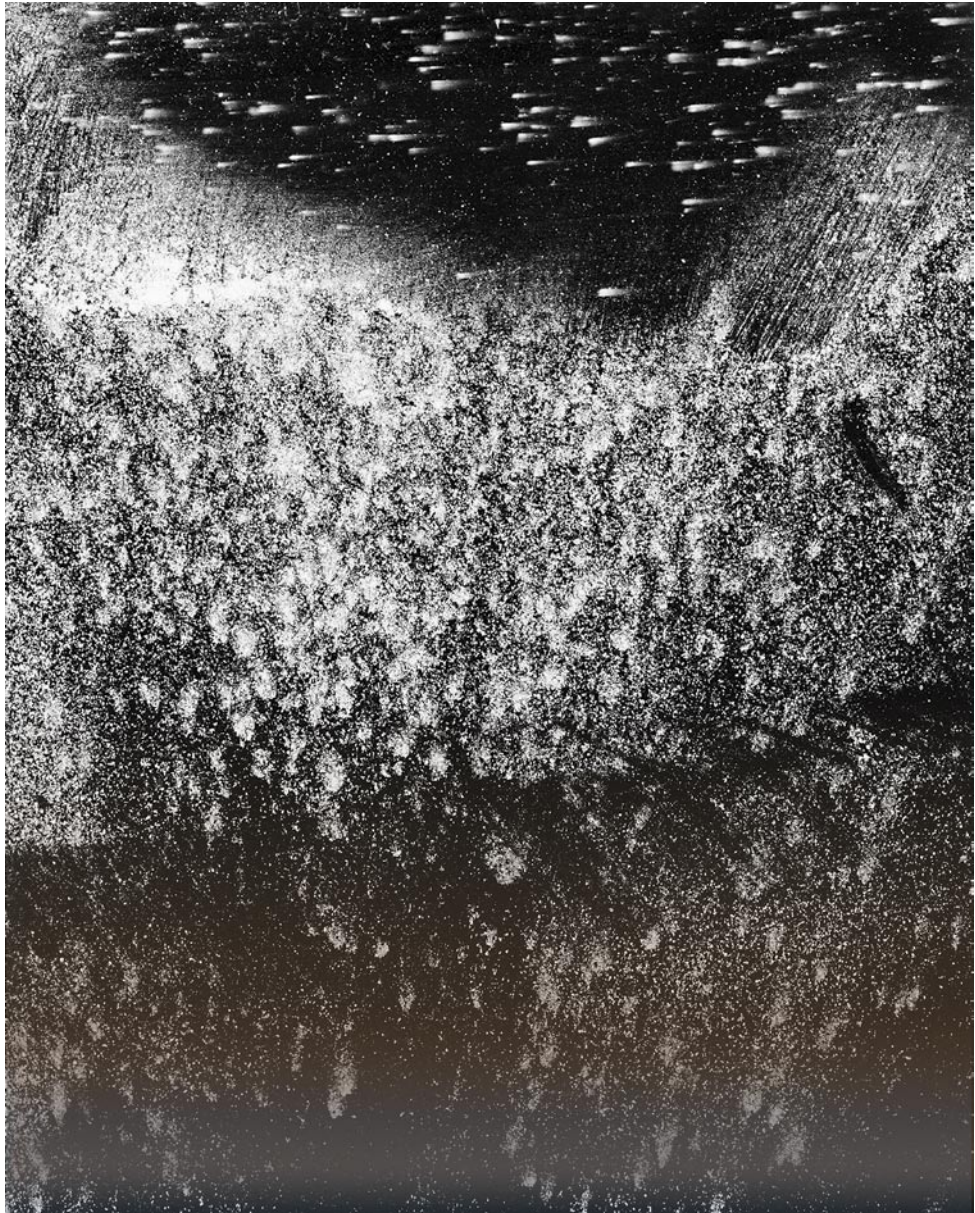


Figure 4. Kate Robertson, *Dust landscape #5*, 2012, pigment print, 120 x 96cm

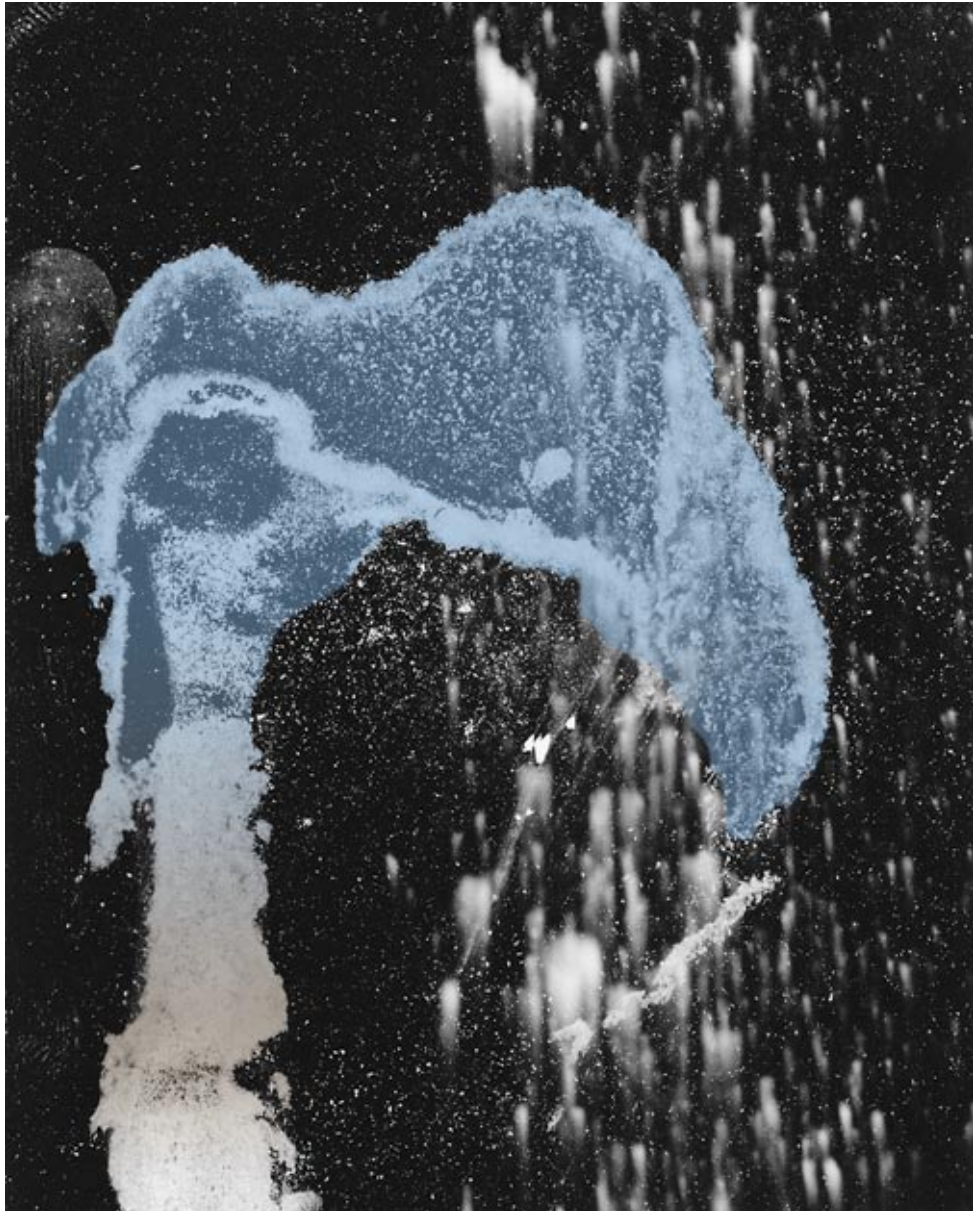


Figure 5. Kate Robertson, *Dust landscape #6*, 2012, pigment print, 120 x 96cm



Figure 6. Kate Robertson, *Dust landscape #7*, 2012, pigment print, 120 x 96cm

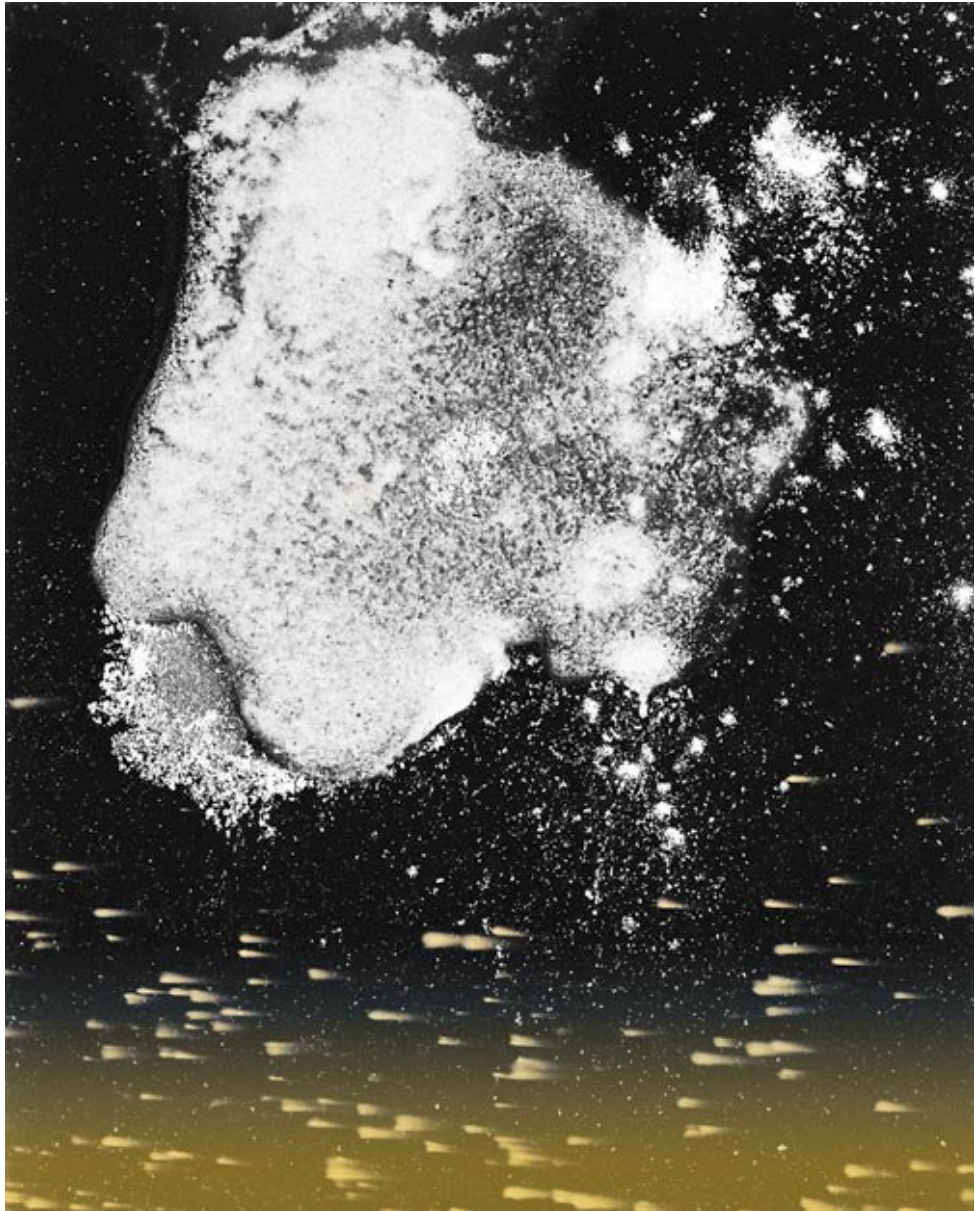


Figure 7. Kate Robertson, *Dust landscape #8*, 2012, pigment print, 120 x 96cm

RESEARCH OUTLINE

Introduction

This research project will explore the role of the artist as anthropologist and reflect the connection between rituals and earth-based community activities. The outcome of this project will be a series of photographic images and object-based works that document how these communities experience a spiritual collective consciousness through group participation within selected activities.

Earth-based communities display faith and reliance on nature, and are located within the natural environment. For this project, I will specifically focus on visiting and engaging with the earth-based communities that are the ceramic wood firing, ConFest¹ and Burning Man communities. Within these communities, member participants often express the term 'spiritual' in relation to group activities or rituals, as experiencing an intangible, yet higher sense of purpose in life. Moreover, these spiritual feelings are often expressed as a shared belief that provides a unifying force for the community, a 'collective consciousness'².

This project will investigate the potential for the artist to form a model of an anthropologist, as someone who studies the origin, the behaviour, and the physical, social, and cultural conditions of humans. Specifically, anthropological methods of engagement and documentation will be utilised to conduct interviews, take photographs, and to collect artifacts from individuals within these communities. These artifacts will serve as souvenirs of an anthropologist's exploration. The artifacts will investigate and question the historical representation of artifacts outside of their original context or environment.

1 'ConFest' derives from combining the words conference and festival and is a means of bringing together people in natural settings who are often associated with subcultures within alternative movements. 2010, in Wikipedia, viewed 7 July 2010, <from <http://en.wikipedia.org/wiki/ConFest> >.

2 'collective conscience' 2006, in Collins Dictionary of Sociology, Collins, London, United Kingdom, viewed 06 July 2010, <from http://www.credoreference.com/entry/collinsoc/collective_conscience>.

Background

Historically, the role of the anthropologist was to employ objective observation methods during fieldwork on traditional or indigenous communities. Contrasting this are contemporary anthropologist's fieldwork methods, which are more subjective in working within contemporary cultures in a global environment. The contemporary artist as anthropologist 'is a model of the anthropologist engaged', where the artist undertakes a 'mapping of an internalizing cultural activity in his own society' in order 'to obtain fluency in his own culture' (Kosuth and Westwood, 1991).

Nevertheless, a common aim for anthropologists is to report 'distinctive ways of life' (Kuklick, 2008). More often, these 'distinctive ways of life' represent communities as a whole, rather than focusing on an individual. Grant H. Kester describes how community can 'encourage us to break down our defensive isolation of others.....and sustain a shared consciousness shaped by common experiences of life and labour' (Kester, 2004). Moreover, a sense of intimacy between the anthropologist and the community through extended time spent within a community or culture is an integral component to fieldwork within the discipline of anthropology³.

3 Fieldworks: Dialogues between Art and Anthropology, 2003, webcast, Tate Channel, 21 May 2010.

Review of Literature and Current Practice

A number of artists have worked in the threshold between art and anthropology, most explicitly is American conceptual artist Joseph Kosuth (b1945) who wrote his essay titled *The Artist as Anthropologist* in 1975. More recently, photographer Jeff Whetstone (b1969) engaged with American fisherman and Southern hunters in their natural habitat and declared in his exhibition statement for New Wilderness 2001-2006 'I want to photograph the New Wilderness, a wilderness that includes us', where 'children enter and become hunters, instinctively enacting the rites and rituals that connect them to the primeval human struggle with nature' (Whetstone, 2010, statement section).

Photographs can play a more complex role than merely just documenting. Assistant Professor in Anthropology and Museum Studies, Haidy Geismar, (b1976) suggests in her article *Malakula: A Photographic Collection* that there is an increasing acceptance that historical photographs of communities are "creative actors within, not merely representations of, the development of 'anthropological' ideas" (Geismar, 2006). This is reflected in contemporary photographer Jeff Wall's (b1946) term 'near documentary', which he describes as 'claiming to be a plausible account of, or a report on, what the events depicted are like, or were like, when they passed without being photographed' (Fried, 2004). Wall coined the term 'near documentary' after spending each day over a four-week period photographing an American anthropologist and colleague on an archeological dig in 2004, where Wall believed that they would eventually ignore his and the camera's presence.

Inherent to ritual is performance, a notion most notably discussed in the work of anthropologist Victor Turner (b1920-1983). More recently, lecturer in Religious Studies and Anthropology Lee Gilmore (b1969) wrote an essay titled *Of Ordeals and Operas: Reflexive Ritualizing at the Burning Man Festival* and discussed contemporary cultural performance and ritual in relation to Turner's anthropological methodologies. Contemporary performance and ritual is reflected in artists Jeremy Deller (b1966) and Alan Kane (b1961) seven year project Folk Archive - a collection of photographs and objects that represent contemporary popular art from the UK. Documenting popular art rituals and artifacts, they comment 'as anthropologists, we hope we are describing something overlooked and worthy of attention

as thoroughly as possible' (Deller, 2005).

Artist Sarah Anne Johnson (b1976) immersed herself into a community of labourers to plant trees, a rite of passage for young Canadians, for her series of photographs titled *Tree Planting*. Completed over a duration of two years, Johnson combined documentary style photographs, and crafted performing figures that she photographed, after she saw how naturally fact and fiction worked together to represent the collective sense of utopia the tree planting community achieved through a communal sense of purpose (Aletti, 2005).

Rationale for Project

There is an increasing interest in the representation and appropriation of anthropological methods within a contemporary art practice. This is described in the influential 1975 essay *Artist as Anthropologist* written by American conceptual artist Joseph Kosuth. More recently, Tate Modern, London, held the international symposium *Fieldworks: Dialogues between art and anthropology* in 2003 to discuss the significance and implications of recent shifts and overlaps in art and anthropological practices. Prominent artist Susan Hiller and anthropologist Hugh Brody, who collaborated with Antony Gormley to make the film *Inside Australia*, were included among its keynote speakers.

Artworks that have been created through appropriating anthropological methods are evident, including Gillian Wearing's video work *Drunk* (1999) and Christian Boltanski's installation *Inventory of Objects Belonging to an inhabitant of Oxford* (1973) (Schneider and Wright, 2006). Recent texts on the relationship between art and anthropology include Arnd Schneider and Christopher Wright's *Contemporary Art and Anthropology* (2006) and *Between Art and Anthropology* (2010).

There is however, no research into the role of the contemporary artist as anthropologist engaged within earth-based communities located in Australia. This research project will address this issue and seek to reflect on the connection between ritual and earth based community activities, and seeks to document their manifestations of a spiritual collective consciousness through the production of photographs and object-based works.

Research Questions & Aims

Research Questions

There are two research questions:

- 1 In what ways might a spiritual collective consciousness within earth-based communities be revealed and documented through a series of photographic images?
- 2 In what ways can an art practice be informed by anthropological methodologies of engagement and documentation?

Aims

There are two main project aims:

- 1 To produce a series of photographic images and object-based works that document a spiritual collective consciousness within selected earth-based community activities.
- 2 To investigate the role of the artist as anthropologist and to explore how an art practice can be informed by anthropological methodologies.

Methodology

This research project will result in an exhibition of photographs and object-based works, and will be accompanied by a Durable Visual Record. Photographic documentation will be undertaken in the field, resulting in specific ideas to be performed by community members during formal photo shoots in order to create final photographs. The connection between ritual, performance and documentation will be explored through this method. Artifacts from alternative communities activities that relate to or aid a community's spiritual collective consciousness will be brought back to the studio. Interviews will be conducted with community members to research and accurately identify specific activities that manifest a spiritual collective consciousness.

Timeline

Stage 1: Collection of bibliographic & background research

March - June 2010

- Complete Research Strategies unit.
- Literature review of relevant artists and art theory, construction of bibliography.
- Research and narrow focus of Masters proposal.
- Further develop my skills in photography production and printing by attending 'The Digital Fine Print' module, Fine Art (Photography), RMIT.
- Draft Masters research proposal.

Stage 2: Collection of source materials & initial experiments in the field

July - October 2010

- Submit Masters research proposal.
- Prepare and deliver oral presentation for Confirmation of Candidature.
- Prepare and submit proposal to Ethics Committee.
- Further develop my skills in photography production and printing by attending 'The Digital Fine Print' module, Fine Art (Photography), RMIT.
- Identify the documentation and collection process for my Durable Visual Record.
- Visit Melbourne and Sydney museums to research photographs and artifacts that relate to rituals.
- Immerse in alternative art and dance-based communities to examine and document activities that manifest a spiritual collective consciousness.
- Research timeline for future activities, including ConFests and dance festivals, that relate to my research project.

Stage 3: Experimentation in the field and studio

November 2010 - May 2011

- Examine how other artist's employ photography and objects within an exhibition context, and seek to extend this method in my own work.
- Explore the notion of a spiritual collective consciousness within alternative community activities and how this may be conveyed through the photographs and object based works.
- Develop a small exhibition of photographs and objects as artifacts that explore key theme, evaluate and seek review from supervisors and relevant peers.
- Continue fieldwork in alternative communities of art and dance.
- Select gallery space for final exhibition in early 2012, prepare and submit proposal.

Stage 4: Final Exhibition Preparation

June - December 2011

- Continue fieldwork in alternative communities of art and dance.
- Commence production for final photographs and objects.
- Research presentation/installation methods for exhibition/assessment.

Stage 5: Conclusion

January - March 2012

- Complete works for final exhibition.
- Prepare final exhibition.
- Document final installation for Durable Visual Record.
- Compile and submit Durable Visual Record.

SUMMARY

This project started with an exploration of the role of the artist as anthropologist and reflection on the connections between rituals and earth-based community activities. Through a series of photographic images I sought to find ways that a spiritual collective consciousness might be revealed and documented. It became evident ConFest had the history and depth to focus the project solely on this community. Further more, no contemporary artist whose practice is informed by anthropological methodologies of engagement and documentation had worked with the ConFest community.

Initial research was completed by building relationships with long-standing organisers and participants and by immersing myself in the ConFest environment. One key relationship formed was with Dr Mat Peterson, a sociologist who trained and worked alongside Professor Neville D Yeomans, and regular workshop presenter and organiser of ConFest.

Dr Peterson frequently spoke to me about the spirit of ConFest and its intangible disorientating, surrendering, transformative and re-integrating qualities. He explained how these qualities relied on the harsh environment conditions of heat, wind, dust and sudden flooding to break down festival goers understandings of their presence within the landscape.

I wanted my photographs to capture the spiritual qualities Dr Peterson referred to, that I had experienced being immersed in the community. I chose to redirect my camera and focus on the materials that made up the environment conditions, specifically dust, since it was evident these conditions were paramount to revealing a spiritual collective consciousness.

ARTWORK DEVELOPMENT

Constellation series #1

Constellations series #1 is a loose assemblage of photographs from ConFest that seeks to document and reveal in what ways festival goers embrace unfamiliarity and irregularity.

Dotted across the ConFest are handmade signs for festival goers to navigate slowly, and at times confusingly, around the site. Festival goers wander and stop to chat to new faces, and perhaps at a whim change their course. Anybody at ConFest can organise an event or happening, with many festival goers creating their own signs and inviting people to gather together for events such as spontaneous choirs, slack line workshops, massage and yoga sessions.

Since the festival is clothes-optional, there is an observable openness and tolerance to other ways of being in the world as an individual and within a community environment. More subtly, this notion is conveyed in artifacts such as hand-labored crocheting around tree trunks, large and welcoming teepees and handmade mud sculptures lining the mud pool.

Though ConFest embraces unfamiliarity and irregularity, over the duration of the festival it becomes evident that certain patterns form and configure the spiritual collective consciousness experience.



Figure 8. Kate Robertson, *Billabong sunset*, 2012, pigment print, 60 x 48cm



Removed for public release

Figure 9. Kate Robertson, *Sylvia*, 2011, pigment print, 60 x 48cm



Figure 10. Kate Robertson, *Spontaneous choir, here at 4pm*, 2011, pigment print, 60 x 48cm



Figure 11. Kate Robertson, *Crocheted trees*, 2012, pigment print, 60 x 96cm



Figure 13. Kate Robertson, *Slackline workshop, fire pit, 11am - 3pm*, 2011, pigment print, 48 x 60cm

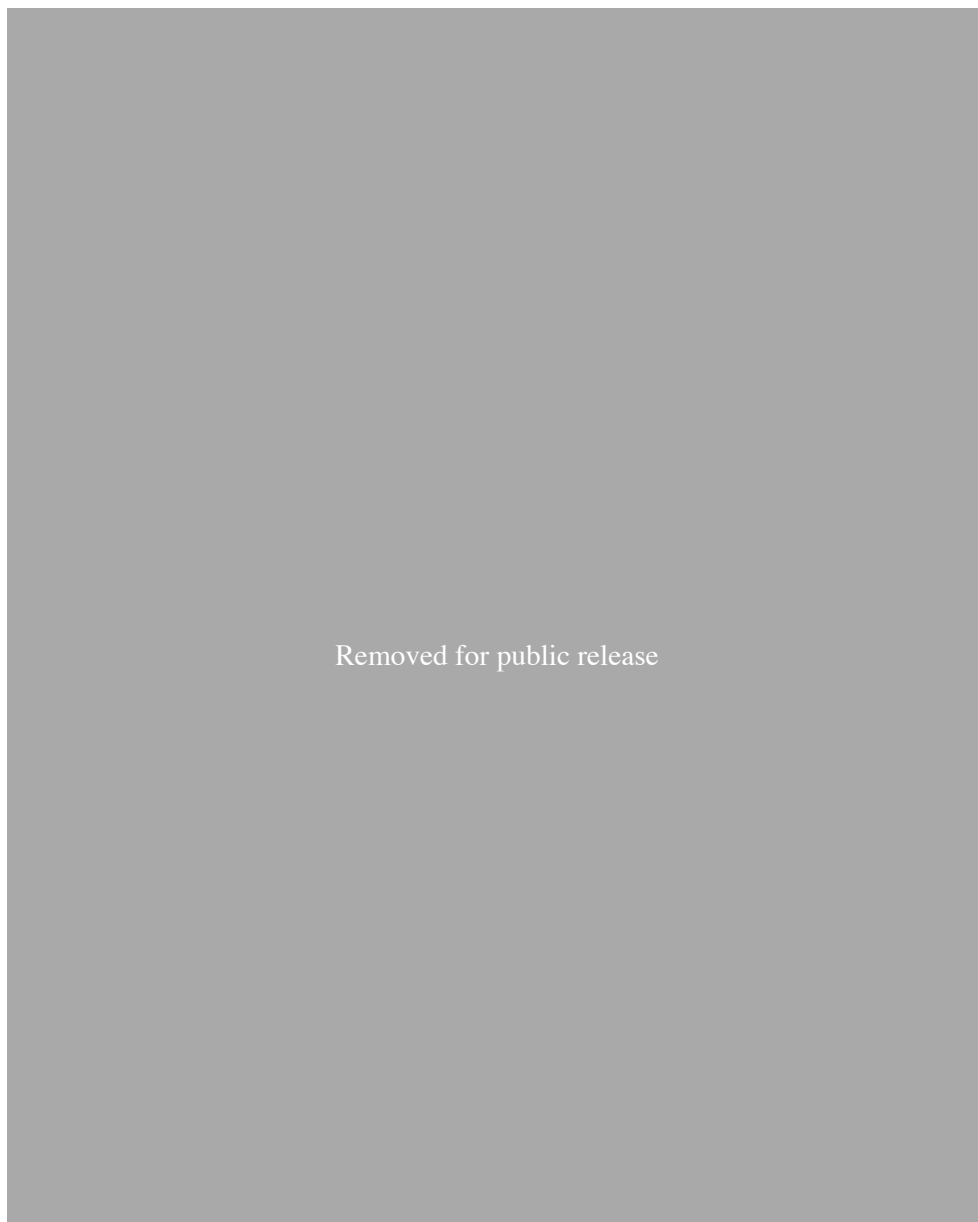


Figure 14. Kate Robertson, *Dave*, 2012, pigment print, 60 x 48cm

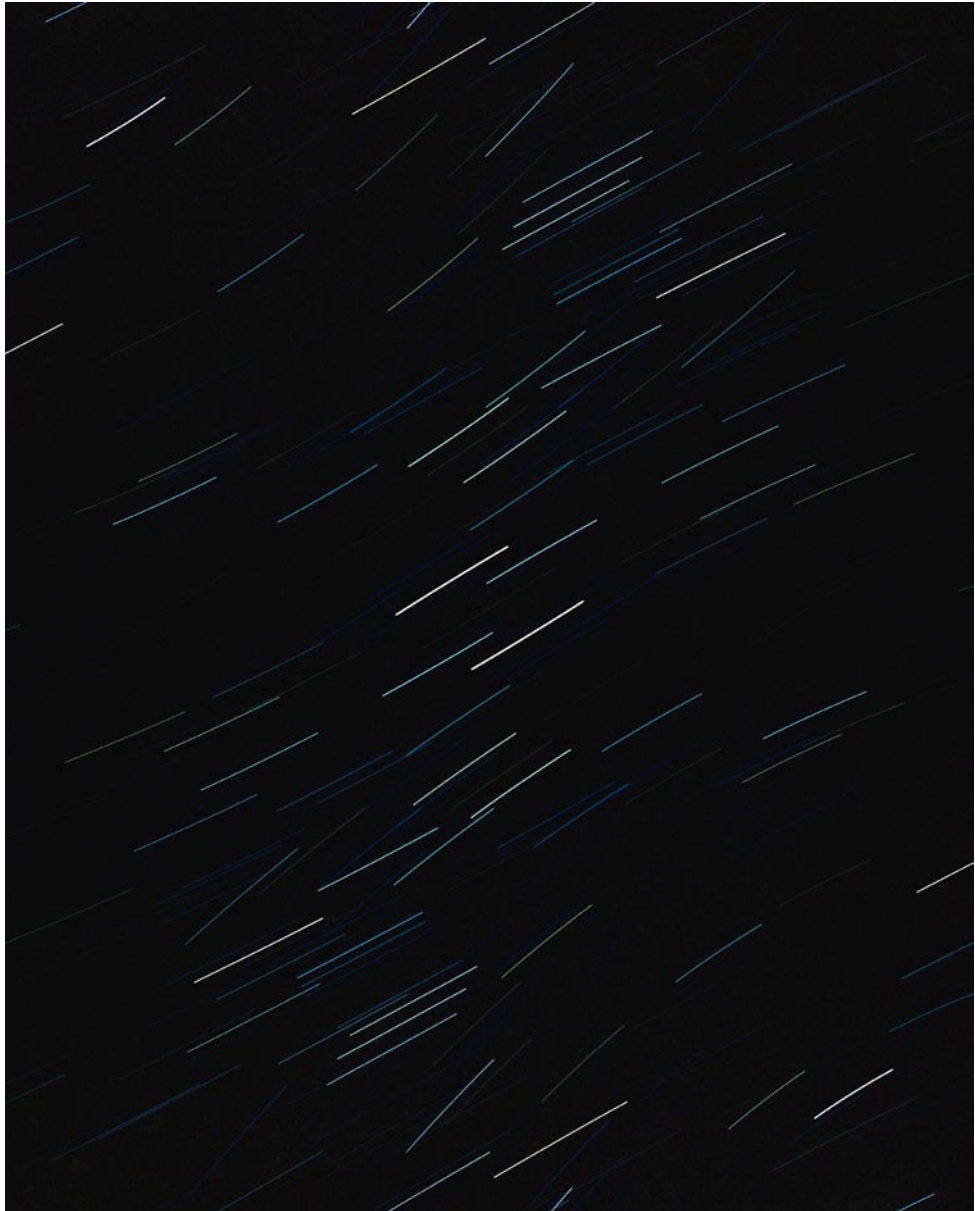


Figure 15. Kate Robertson, *Night sky*, 2012, pigment print, 60 x 48cm

ARTWORK DEVELOPMENT

Explorations of an Other Space

Media Release

In *Explorations of an Other Space* Kate Robertson takes on the role of documenter and collector. She has gathered visual records and artifacts from ConFest, a community festival that explores and encourages a deeper connection of body and mind to our immediate world. Since 1976, this celebration of shared freedom has annually attracted thousands of individuals into the arid Australian countryside to immerse themselves in performative happenings, heightened discussions and ritualistic play. Through her photographs, taken on a 4x5 field camera, Kate Robertson investigates notions of community identity and connections between collective human experience, spiritual growth and healing.



Figure 16. 'Explorations of an Other Space', exhibition invite



Figure 17. Kate Robertson, *Metaphor & Understanding*, 2011, pigment print, 80 x 100cm



Figure 18. Kate Robertson, *Nadia in embrace (early morning)*, 2011, pigment print, 80 x100cm



Figure 19. Kate Robertson, *Motion/emotion I*, 2011, pigment print, 100 x 80cm



Figure 20. Kate Robertson, *Motion/emotion II*, 2011, pigment print, 100 x 80cm



Figure 21. Kate Robertson, *Red diamond*, 2011, pigment print, 80 x 100cm



Figure 22. Kate Robertson, *Annika*, 2011, pigment print, 100 x 80cm



Figure 23. Kate Robertson, *Ailie and Keegan*, 2011, pigment print, 100 x 80cm

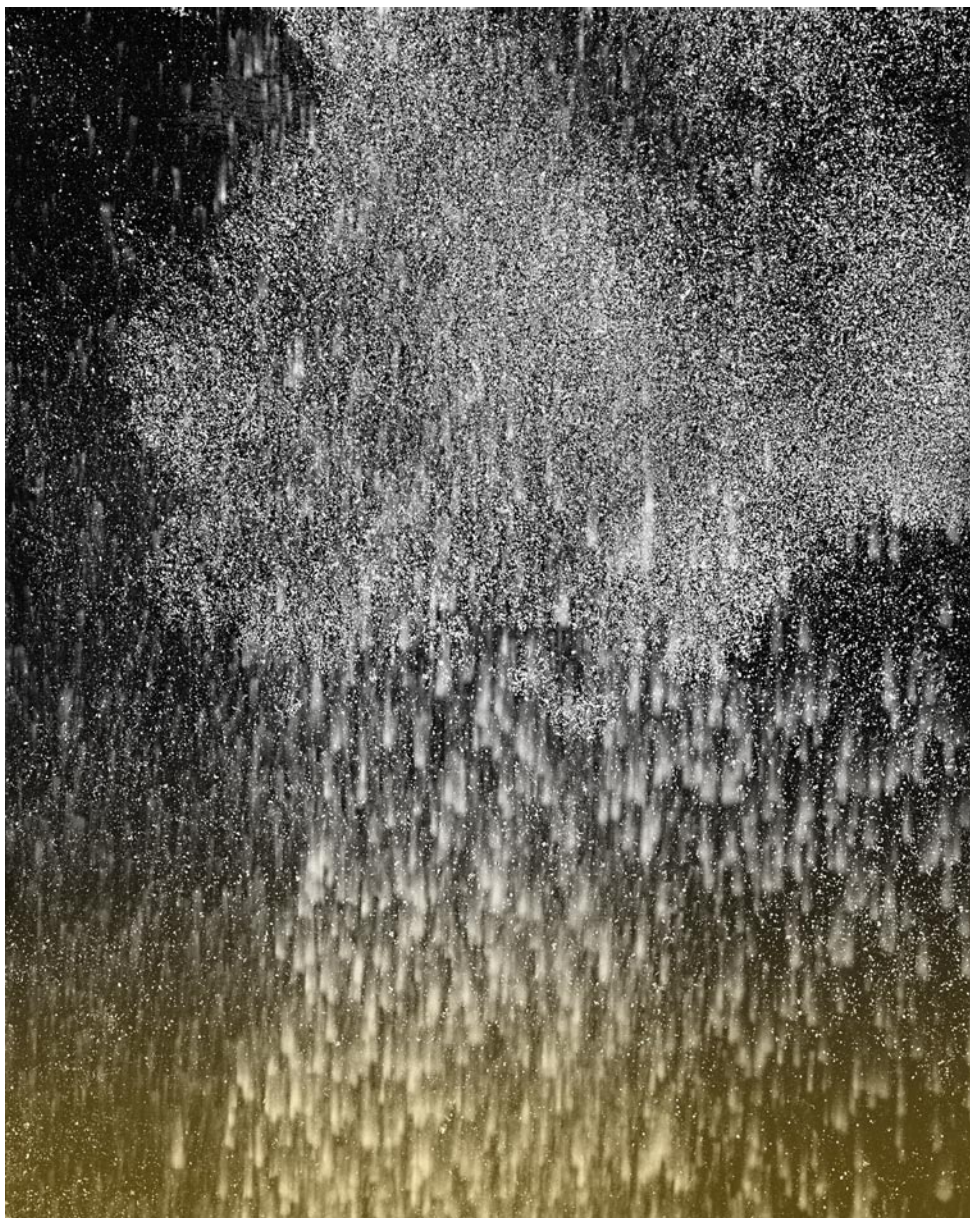


Figure 24. Kate Robertson, *Dust landscape I*, 2011, pigment print, 100 x 80cm



Figure 25. Kate Robertson, *Dust landscape II*, 2011, pigment print, 100 x 80cm



Figure 26. 'Explorations of an other space' installation view, at Techno Park Studios, Melbourne, 2011

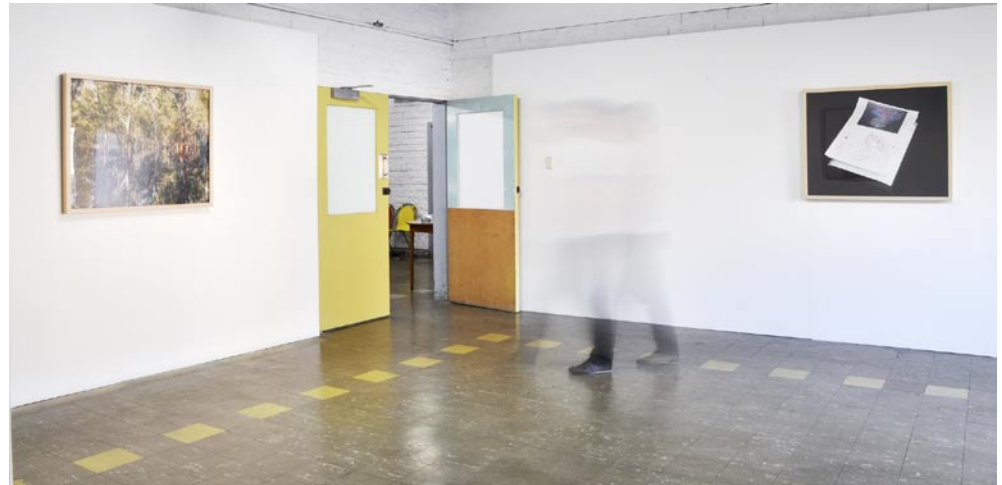


Figure 27 - 28. 'Explorations of an other space' installation view, at Techno Park Studios, Melbourne 2011

ARTWORK DEVELOPMENT

People, Dust and a Whole Lot of Spirit

Media Release

"We're endeavouring to orient ourself in psycho-geographical space - find the market, the art beach, a workshop space or a hundred other aspects. We meet other people in the same disorienting space. And at ConFest, this dis-integrating for re-integrating is repeated over and over as a spontaneous process in transforming patterns,"
Dr Mat Peterson, regular ConFest attendee.

People, Dust and a Whole Lot of Spirit is a group exhibition that forms a collection of images, objects and ideas from ConFest. The exhibition is one entry point for understanding the Spirit of ConFest and its disorienting, surrendering, transformative and re-integrating qualities. Moreover, this exhibition is one space for collecting and archiving information on one of the first open alternative healing communities to be initiated in Australia.

Artists in the exhibition include Robert Hemingway, Lars Nissen, Dr Mat Peterson, Kylee Rusna, Kate Robertson and more.

Copyright clearance was not sought

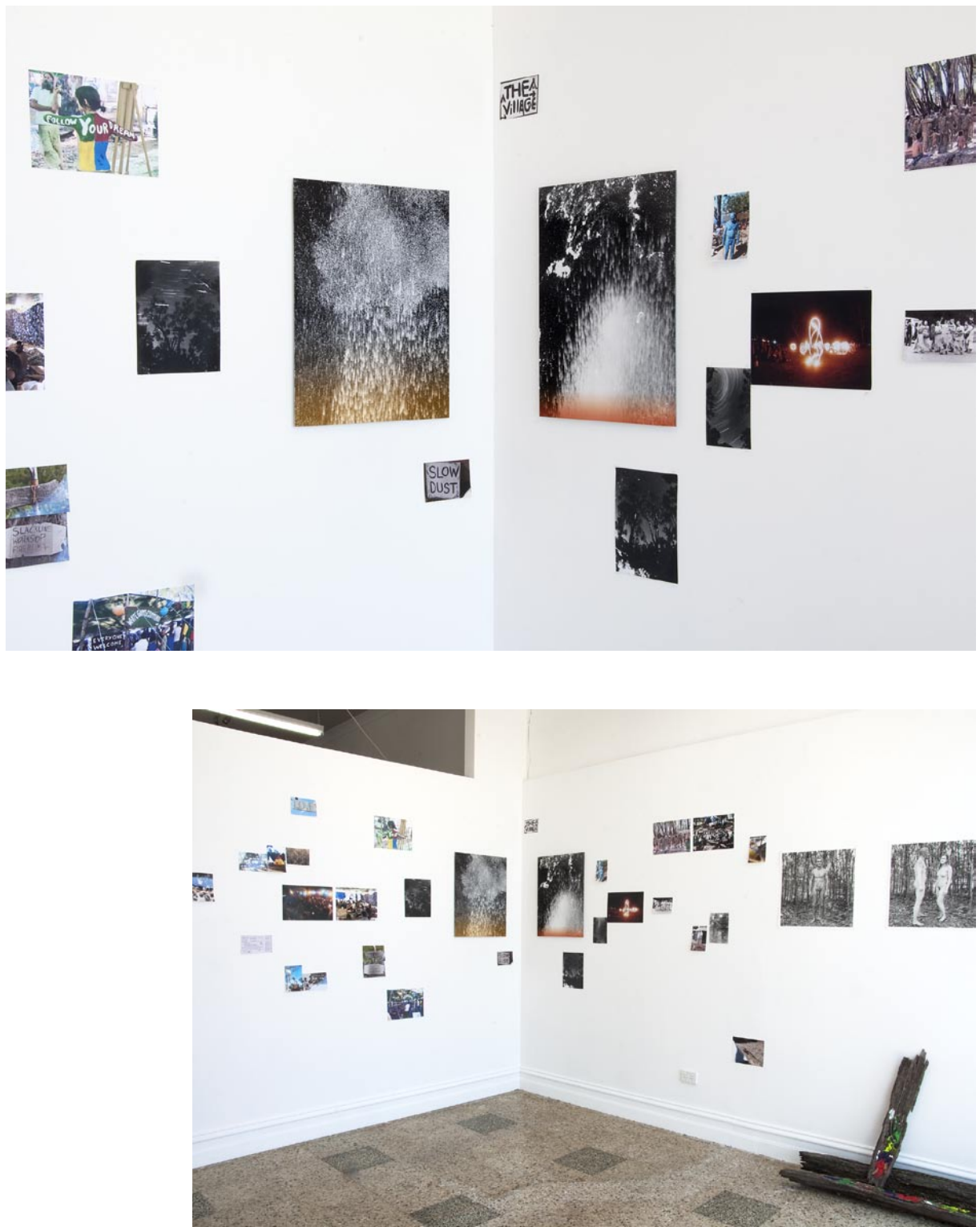


Figure 30 - 31. 'People, Dust and a Whole Lot of Spirit' installation view, at Rae & Bennett, Melbourne 2011

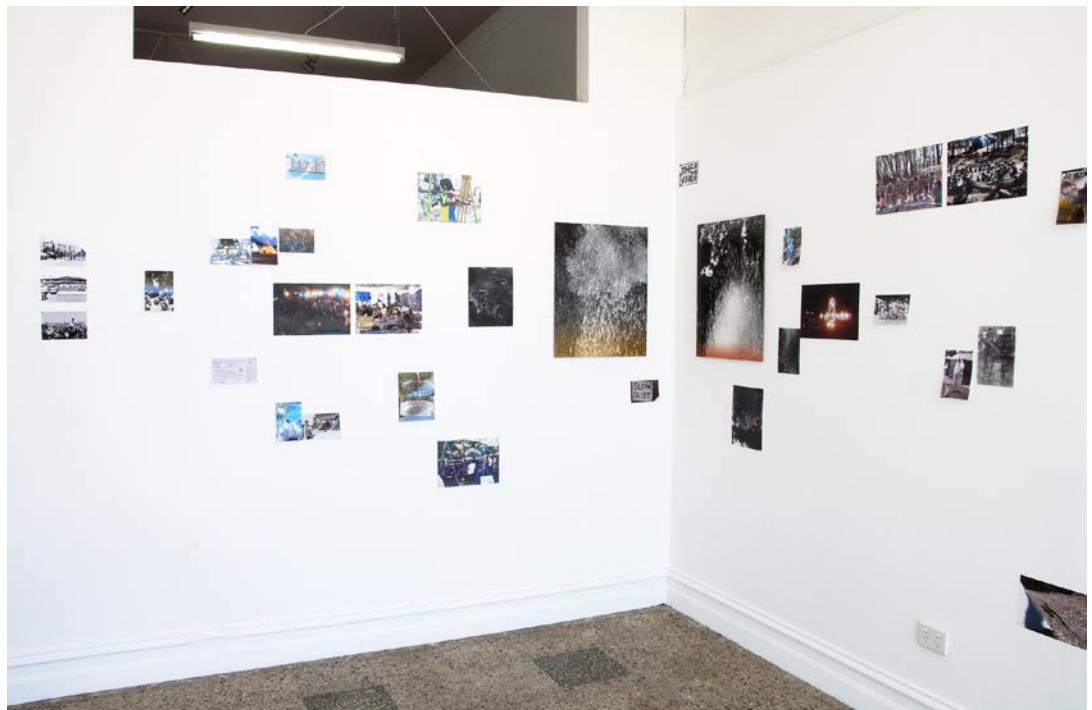


Figure 32. Dr Mat Peterson, *Log paint palette*, 2011, found wood, acrylic paint, approx 60 x 80 x 15cm

Figure 33. 'People, Dust and a Whole Lot of Spirit' installation view, at Rae & Bennett, Melbourne 2011



Fig. 34



Fig. 35



Fig. 36



Fig. 37



Fig. 38

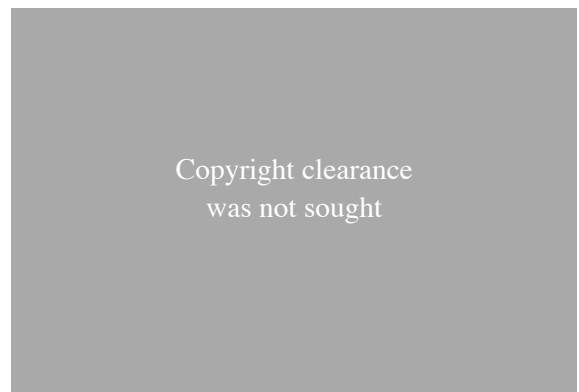


Fig. 39



Fig. 40



Fig. 41



Fig. 42



Fig. 43



Fig. 44



Fig. 45

Figure 40 - 45. Dr Mat Peterson, *Images from private collection*, 1976 onwards, photographs, dimensions variable, (exhibited in 'People, Dust and a Whole Lot of Spirit')

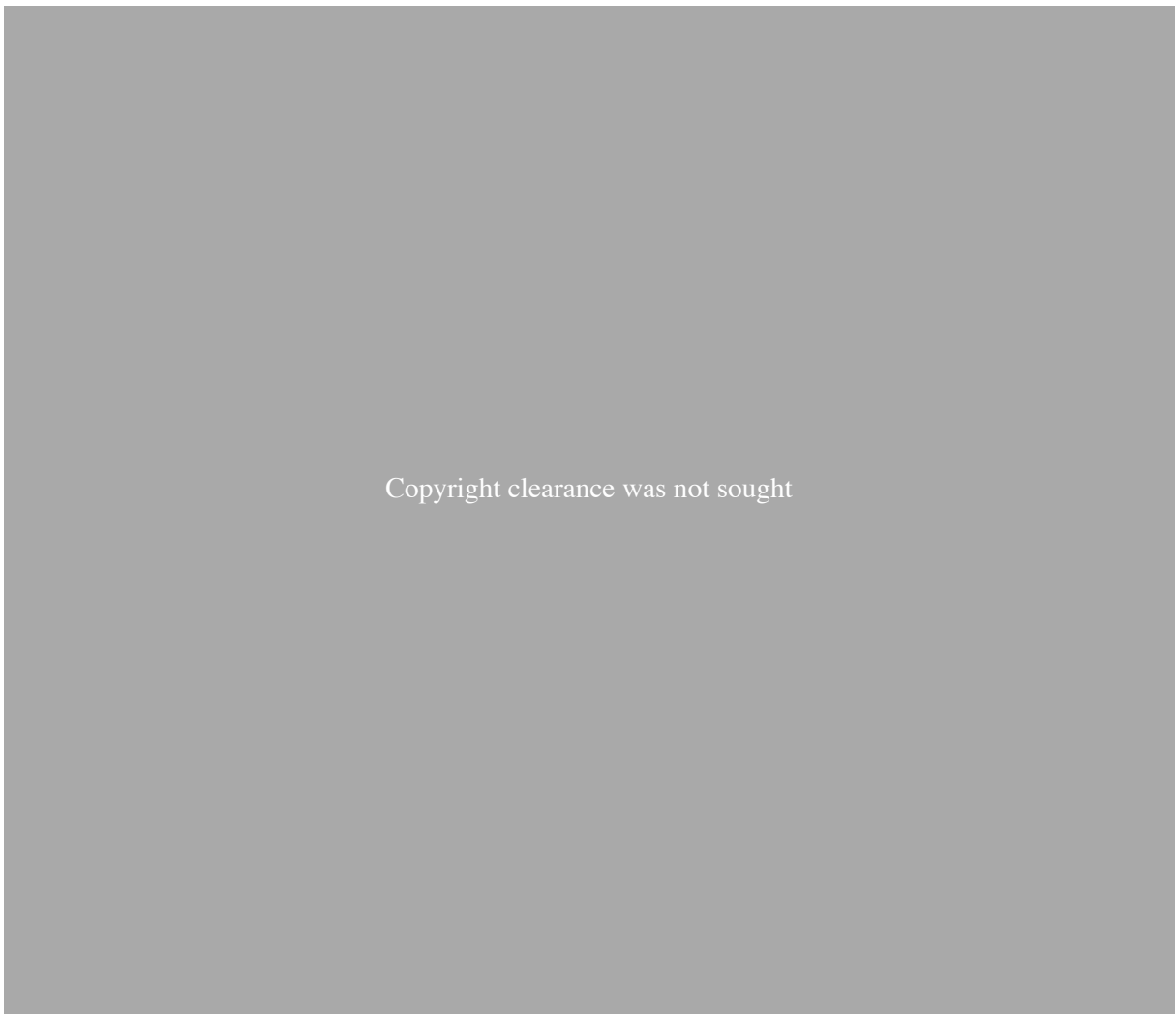


Fig. 46

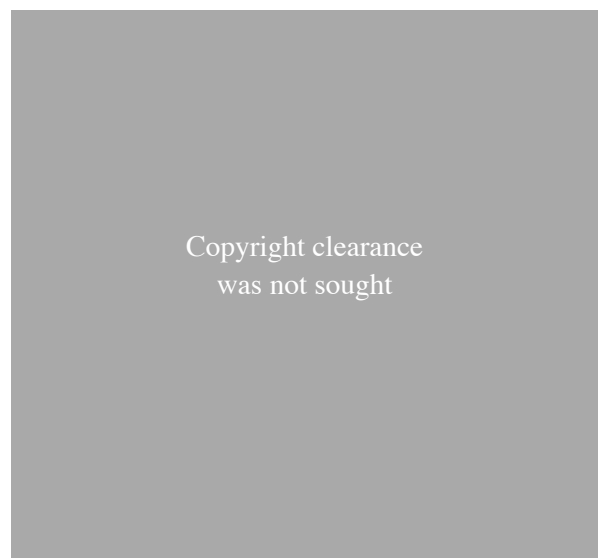


Fig. 47

Figure 46 - 47. Lars Nissan, *Images from private collection*, 1996 onwards, photographs, dimensions variable, (exhibited in 'People, Dust and a Whole Lot of Spirit)

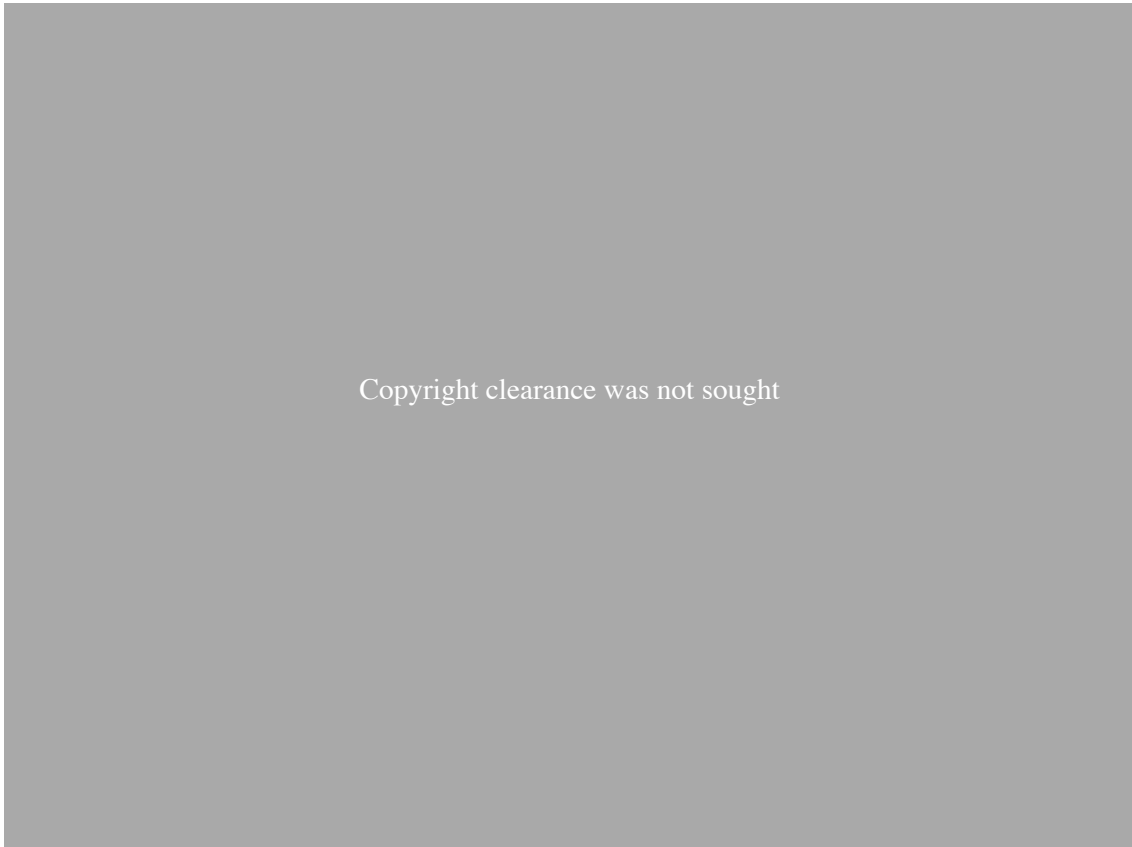


Fig. 48



Fig. 49

Figure 48 - 49. Lars Nissan, *Images from private collection*, 1996 onwards, photographs, dimensions variable, (exhibited in 'People, Dust and a Whole Lot of Spirit')

ARTWORK DEVELOPMENT

ConFest Signs



Figure 50. Kate Robertson, *Market*, 2012, pigment print, 48 x 60cm

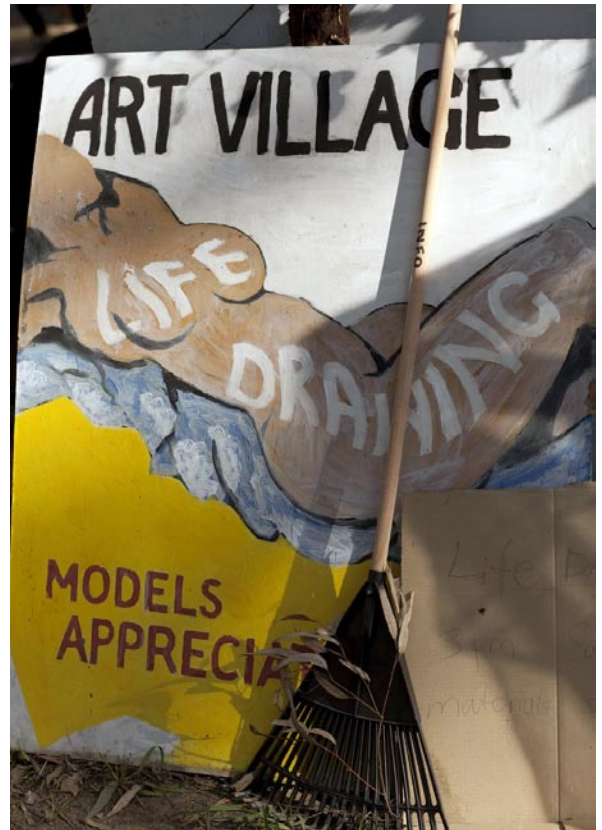


Figure 51. Kate Robertson, *This way to Bliss*, 11am - 3pm, 2011, pigment print, 60 x 48cm

Figure 52. Kate Robertson, *Art Village, life drawing, models appreciated*, 2011, pigment print, 60 x 48cm

Figure 53. Kate Robertson, *Fire truck, fill point, no parking!*, 2011, pigment print, 60 x 48cm



Figure 54. Kate Robertson, *Fire village*, 2011, pigment print, 20 x 30cm

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Appendix A: Field Trips

2010

28 April - 2 May 2010

Attended the Clay Energy Conference

Gulgong, New South Wales

15 - 19 October 2010

Attended wood firing event with Rowley Drysdale on his Quixotica property

Cooroy, Queensland

12 - 15 November 2010

Attended wood firing event with Robert Barron on his Gooseneck property

Korumburra, Victoria

2011

30 December 2010 - 4 January 2011

Attended ConFest 2010-2011 New Years

Moulamein, News South Wales

22 - 26 April 2011

Attended ConFest 2011 Easter Period

Moulamein, News South Wales

2012

30 December 2011 - 4 January 2012

Attended ConFest 2011-2012 New Years

Moulamein, News South Wales

Appendix B: Supporting Research, Excerpt Magazine

Involvement in this project help shape and develop research for the Masters of Arts - Fine Art

www.excerptmagazine.com

Excerpt is a free online magazine published four times a year. *Excerpt* promotes inclusive dialogue centred on photo-based practice. *Excerpt* magazine is focused on short pieces of text and images from multiple contributors, that when integrated into the publication form a collection of thoughtful insights and exchanges.

Excerpt magazine intends to:

- Be an accessible website publication encouraging contributions while being open to critical responses to its content as a means of supporting participation and discussion about photo-based practice.
- Include practices within photography and the moving image ranging from YouTube to video art, documentaries and cinema.

Excerpt magazine is co-created and co-edited by Amy Marjoram and Kate Robertson (Issue 1 only), and designed by Creative Director Laura Gulbin.

Excerpt's supporters who provide guidance for the magazine are Lou Hubbard and Louis Porter.

Copyright clearance was not sought

Copyright clearance was not sought

Copyright clearance was not sought

Copyright clearance was not sought

Copyright clearance was not sought

Appendix C: Supporting Research, Local Global Collective

Involvement in this project help shape and develop research for the Masters of Arts - Fine Art

Local-Global Collective, RMIT Global Cities Research Institute

The *Local-Global Collective* aims to work with the Pariet-Amam Tribal Collective from Papua New Guinea. The Collective started in 1992 with the remote Amam people from Wisini Village and surrounds, Wau Rural. Now, inclusive of the Patea Tribe major clans, the Collective has close to 100,000 members.

The *Local-Global Collective* intends to establish projects in order to improve opportunities for the Pariet-Amam Tribal Collective, and to record local histories, stories and ways of being.

The *Local Global Collective* is an interdisciplinary approach to research within an established local-global research framework, which is underpinned by a community-engaged research methodology.

Members include: Kent Goldsworthy (Australia), Josh Hallwright (New Zealand), Yaso Nadarajah (Malaysia, Pariet Amam tribal council elder), Priyanka Patel (Kenya), Kate Robertson (Australia), Supriya Singh (Australia-India), Lakshmi Venugopal (India).

Copyright clearance was not sought

Copyright clearance was not sought

Appendix D: Curriculum Vitae

Kate Robertson

Born 1981, Mount Gambier, Australia. Lives and works in Melbourne, Australia.

EDUCATION

2012	Master of Arts - Fine Art, RMIT (current)
2006	Bachelor of Fine Arts (Honours), Victorian College of the Arts
2005	Bachelor of Fine Art in Photography, Victorian College of the Arts
2001	Bachelor of Arts (Photography), RMIT

SOLO EXHIBITIONS

2012	<i>Dust Landscapes</i> , Edmund Pearce Gallery, Melbourne <i>Dust Landscapes</i> , RMIT School of Art Galleries, Melbourne
2011	Explorations of an Other Space, Techno Park Studios, Melbourne
2009	After the gold rush, c3 contemporary art space, Melbourne Camera no 4, Gertrude slide, Gertrude Contemporary Art Space, Melbourne

GROUP/COLLABORATIVE EXHIBITIONS

2012	<i>Cosmos</i> , neospace, Melbourne (curated by Leo Greenfield) <i>Creme</i> , RMIT School of Art Galleries, Melbourne <i>Disrupture</i> , Lightscape Projects, Melbourne (curated by Stephen Gallagher) <i>Josephine Ulrick and Win Schubert Photography Award</i> , The Arts Centre, Gold Coast
2011	<i>People, Dust and a Whole Lot of Spirit</i> , Rae and Bennett, Melbourne <i>UNCOVER</i> , Perth Centre for Photography, Perth <i>Better than Art</i> , Kings Ari, Melbourne (curated by Amy Marjoram)
2010	<i>Matchbox</i> , Federation Square, Melbourne <i>Endure Everyday</i> , First Site Gallery, Melbourne (with Alysia Rees)
2008	<i>Don't forget to look at both ends</i> , Kings ARI, Melbourne (with Amanda Schembri) <i>Calamitous</i> , Sentinel Gallery, Brooklyn, New York City (curated by Warwick Edwards)

- Things at Kings*, Kings ARI, Melbourne
- 2007 *L'equilibrio sulla merda*, TCB art Inc., Melbourne (with Michael Ciavarella)
- ART\$MASH II*, Victoria Park Gallery, Melbourne
- Girls say no to White Gloves*, Blindsight, Melbourne
- Melbourne Operatic*, Te-Tuhi The Mark, Auckland (curated by Rosemary Forde)
- Obscura*, TCB art Inc., Melbourne
- Keith & Elizabeth Murdoch Fellowship*, VCA Margaret Lawrence Gallery, Melbourne
- 2006 *VCA Graduate Exhibition*, Victorian College of the Arts, Melbourne
- grasp control.*, Victoria Park Gallery, Melbourne
- JAM*, VCA Student Gallery, Melbourne
- ART\$MASH*, Victoria Park Gallery, Melbourne

AWARDS/GRANTS

- 2012 Finalist in Josephine Ulrick and Win Schubert Photography Award
- 2011 Finalist in UNCOVER (young and emerging artist award)
- 2011 RMIT Link Arts Grant
- 2007 Finalist in the Keith & Elizabeth Murdoch Fellowship
- 2005 Christine Abrahams Award (Victorian College of the Arts)

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- Peterson, M 2011, *Way with words*, catalogue essay, Techno Park Studios, Melbourne.
- Richardson, C 2007, *Girls say no to White Gloves*, exhibition catalogue, Blindsight, Melbourne,

PROFESSIONAL EXPERIENCE

- 2011 Co-creator & co-editor (Issue 1), Excerpt Magazine
- 2005 – 2008 Board Member, Victoria Park Gallery ARI, Melbourne
- 2002 – 2003 Volunteer, Centre for Contemporary Photography, Melbourne

COLLECTIONS

Melbourne Scotch College

Appendix E: Model's Acknowledgement & Agreement

I of

ACKNOWLEDGE AND AGREE:

1. I am giving consent to have my photograph taken by Kate Robertson.
2. I have received a verbal and written statement explaining the photographs involved in the artistic project.
3. Not all photographs taken will be used.
4. I am 18 years old or older.
5. I give my permission for my name or identity to be used (circle) Yes / No
6. I am volunteering my Services and do not expect monetary payment.
7. Copyright and intellectual property concerning the Shoot and what is derived from them, including any exhibition prints, and exhibition and artist promotional material, including catalogues, books, and web material will remain with Kate Robertson.
8. Photographic prints, books and/or catalogues that depict me may be sold to galleries, dealers and general public.
9. I take and bear all and full risks myself for the Services.
10. I have read and understood this document.
11. My personal information will be kept in a private and secure location.
12. I understand that by signing this form my image will not be altered without my prior consent.

If you have any queries concerning privacy of your personal information please contact Kate Robertson at contact@kate-robertson.com.

Signed by:

(Print name):

Email:

Phone number:

Dated:

Yes / No (circle) I require a copy of this form. Send copy to my email address.

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